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## CHARACTERISTICS FEATURES OF THE DANCES PERFORMED IN THE İĞDIR REGION OF TURKEY

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### Rezumat

#### Caracteristici ale dansurilor executate în regiunea İğdir din Turcia

Scopul acestui eseu este de a studia caracteristicile distinctive ale dansurilor practicate în cadrul ritualurilor turcilor azeri care locuiesc în regiunea İğdir din Turcia, precum și dificultățile pe care aceștia le întâmpină în conservarea tradițiilor proprii. Mai multe mostre muzicale incluse în articol au fost culese în timpul expedițiilor desfășurate în regiunea İğdir. Aceste fragmente au fost înregistrate pentru prima dată în timpul execuției muzicienilor și au fost utilizate, de asemenea, în analiza teoretică. Modelul de studiu a fost construit în conformitate cu procedurile cercetării calitative, iar pentru notarea partiturilor incluse în lucrare a fost utilizat software-ul MuseScore. În ceremoniile organizate în İğdir, pe lângă vechile dansuri populare azere, cântece și dansuri de tip yalli, sunt interpretate și mostre muzicale care au apărut ulterior în această regiune. Printre acestea se pot număra „İğdir barı”, „Arhaji”, „Gamaresky”, „Kisganc”, „Evci” yalli etc. S-a observat că, uneori, numele cântecelor și ale dansurilor interpretate sunt pronunțate diferit. De asemenea, sunt evidente mici modificări în intonațiile melodice.

**Cuvinte-cheie:** İğdir, folclor muzical, tradiții, dansuri populare, „İğdir barı”, „Arhaji”, „Gamareski”

### Abstract

#### Characteristics features of the dances performed in the İğdir region of Turkey

The purpose of this essay is to study the distinctive characteristics of the dances that are done at the rituals of the Azerbaijani Turks who reside in the İğdir area of Turkey, as well as the difficulties that they face in maintaining their traditions. Several of the musical samples that are included in the article were acquired during the expeditions that were conducted in the İğdir region. These samples were recorded for the very first time during the performance of the musicians, and they were also utilized in the theoretical analysis. The study model was constructed in accordance with qualitative research procedures, and MuseScore was used to make notations on the sample notes that were included in the paper. In the ceremonies organized in İğdir, in addition to ancient Azerbaijani folk dances, yalli, and songs, musical samples that emerged later in this region are performed. Among such examples are “İğdir bar”, “Arhaji”, “Gamaresky”, “Kisganc”, “Evci” yalli, etc. an example can be given. Sometimes it is observed that the names of songs and dances performed are pronounced differently. Small changes are also evident in the melodic intonations.

**Keywords:** İğdir, musical folklore, traditions, folk dances, “İğdir bar”, “Arhaji”, “Gamareski”

### Introduction

Azerbaijani Turks were able to establish their national government at the beginning of the 20th century, despite the long and turbulent paths of this entire history. The Araz Turkic government, whose center is İğdir, was established in Malakli for the first time.

As can be seen from history, it is an important event that the Turks living in these areas, which have hosted many civilizations, preserve their national traditions and ancient culture.

**Purpose and Importance of the Research.** The aim of this article is to examine the characteristics features of the dances performed in İğdir region

of Turkey. At the same time, this article is valuable because compilation studies have not been carried out in this region for a long time. We think that this study on music culture is important in terms of shedding light on future studies in this field.

**Problem of the Research.** The problem of the research is stated below.

What is the importance of dances in İğdir region ceremonies?

What are the examples of music performed in İğdir ceremonies?

**Method.** The research model was designed in accordance with case study and document analysis techniques, which are qualitative research

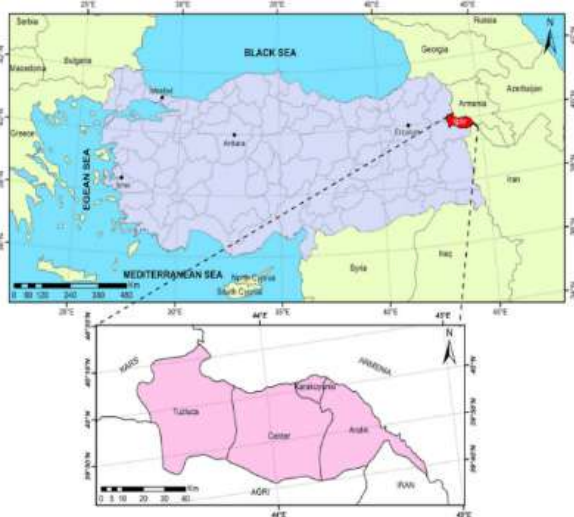


Photo 1. Location of Iğdir on the map of Turkey [17]



Photo 2. Iğdir Caravanserai (Seljuk period) [18]



Photo 3. Tombstones with a ram's head [19]



Photo 4. Iğdir Monument Museum [20] (Garagoyunlu era)



Photo 5. Mount Agri, is the symbol of Iğdir [21]

methods. The reason why the Iğdir region was chosen in the research is that the region has rich content in terms of folkloric characteristics and is protected. Relevant documents and interview method were used as data collection tools in the research. The works performed in the elements of the ceremonies were analyzed musically. Muse-

Score notation program was used in the notation of the works. The researcher conducted interviews with the elderly living in the Iğdir region.

**Samples of music performed in Iğdir ceremonies.** Household and seasonal ceremonies are of great importance in the lives of their people. These ceremonies are held according to the traditions of each nation. Our compatriots living in the Iğdir region have not distanced themselves from their national roots, they have taken possession of our folklore and ancient traditions and have kept them alive until today.

“According to musicologists, music genres have developed over centuries in their history. They obeyed the development laws of the centuries and were constantly updated. However, it is characteristic of this music that the development possibilities of folk music are limited, static, and tied to traditions. The value of folk music is in the preservation of traditions” [2].

Azerbaijani folk songs, who have preserved folk music in their homes and passed it down from generation to generation, have reflected their joy and happiness in the language of music in ceremonies and celebrations. These songs and dances were accompanied by several musical instruments: zurna (clarion instrument), drums (nagara), fipple flute (kaval), double drums (qo-sha nagara), clarinet, and accordion, and in recent years musical instruments such as accordion became the decoration of the ceremonies.

As we know, relations with Turkey were almost non-existent when Azerbaijan was part of the Soviet empire. Based on the information provided by the informants, we can say that the Azerbaijani Turks here used to catch the wave of the Azerbaijani radio at certain hours of the day, listen to national music from there, and play the melodies they heard on various instruments. In this way, the people tried to preserve their national roots and culture. Versions of Azerbaijani folk songs and dances performed in Turkey existed, and a musical example appeared in a different version.

“Intangible Cultural Heritage is a field of living heritage based on oral tradition, therefore organized and lived in variants and versions. As with material cultural monuments, it has boundaries to be protected, but it is also a unique and original heritage that can be renewed, but also a heritage that can be recreated” [7].

Azerbaijani folk songs and dances, which were performed at İğdir weddings and folk festivals in the past, can be found today in the same or different versions. Among such examples of musical folklore, the names of the folk dances “Uzundara” and “Darçını” are called “Mashadi Ibad”, “Chal, oyna” song called “Han Gızdar” or “Gulusum gular” etc. Assoc. Prof. Ashkin Chelik

explains the reason for the different naming of these folklore samples as follows: “The names of the songs written in sheet music in Azerbaijan are usually related to the word repeated in the verse or the word given in the line of the poem. Most of the time, this word expresses the essence of the song and, summing up the content directs the listener’s attention to a certain topic. Sometimes the song is read with an appeal to any person and is called by his name. In Turkey, the names of the songs written in sheet music are usually taken from the first verse of the text. The idea given at the beginning of the content of the song is seldom repeated in the text of the song. But the music sung to the very first verse of the song is usually bright and memorable because it forms its main theme” [5].

Yalli, one of the oldest types of dance, had a special place in the domestic ceremonies of Azerbaijani Turks. This unique dance, performed in mass, is an art form that provides information about the way of life of the first man. “Although the metro-rhythmic features of the musical materials of Yalli dances are outwardly similar to each other, the different images of rhythmic formulas within the metric measures of each of them testify to the character, variety, and multifaceted features of this genre. Since Yalli dances belong to the mass dance form, it shows that this genre comes from older traditions. Each mane is different due to its melodic language features and the variety and color of the foot movements performed during the dance. Their harmony differs from each other due to the variety of chord-intonation and rhythmic structure, born from national characteristics. One-legged, two-legged, three-legged, four-legged, and five-legged structural movements of Yalli are not unique to the Nakhchivan region. The research conducted in this field proves that



Photo 6. İğdir bar. (İğdir Cultural center, 2023/ Baydar dance group)

this type of yalli music samples inherited from the ancient tradition of Nakhchivan is widespread in Sava, Urmiya, Kars, Iğdir, and other regions today” [9].

In addition to ancient Azerbaijani folk dances, yalli, and folk songs, we are witnessing the performance of later music samples belonging to Iğdir. As in Kars, the genre of music called “Bar” was important in Iğdir as well. “Bar” is like a yalli, a heavy-tempo dance, played by holding hands.

One of the most performed bars in the Iğdir region is the “Iğdir bar”, which has been played with great enthusiasm in public ceremonies for many years. “Iğdir Bari” was first recorded by the Turkish folklorist, and folk music artist Muzaffar Sarisozen from the words of the folklorist. Although the exact year of collection of this folklore sample is not specified, the year of collection in the TRT archive is written as 1977.

Savash Yener Erol, who is researching the wedding tradition of the Iğdir region, notes in his article that this dance was inspired by the melody of “Arazbari” by the great Azerbaijani composer Uzeyir Hajibeyli: “In this period, which we can call the classic wedding period (1960-1980), weddings are held in the Iğdir bar or the region. (Iğdir) yallı or (Halayı) was played by everyone who attended the wedding. This work, which is in 3/8 and 6/8 style and shur mugham, forms the melody of

the bar, which is played as a group in the region. What is interesting is that some important passages of this song are inspired by Uzeyir Hacıbəyov / Hacıbəyli - G.M.), who laid the foundations of modern Azerbaijani music.

I could not find out when and by whom this important song was first performed in the Iğdir region, which was compiled by the local team in the TRT repertoire. [6] In this case, the comparison of Savash Erol is interesting here. But, of course, one of the most important aspects of folk music is their similarity to each other. It is natural that “Iğdir Bari” is similar to other folk music samples due to certain motives.

During the choreographic structure of the dance, the players play with the finger-holding technique. A team that takes 3 steps forward, then turns left and right in place, moves 3 steps again. During turning from right to left, the hands are also lowered, then raised again and bent at the elbow.

“Iğdir bar” is included in the 2-part dances. Part I is hard, and part II is performed at a fast pace. This is not mentioned in the note text (M. Sarisozen’s note writing). However, if we listen to the melody of the dance and pay attention to the change of measure and tempo in the note text, we will see that it is in 2 parts. Part I is in 3/8 time, heavy tempo, 2-movement period form. Episode I repeats episode II as it were.

TRT MÜZİK DAİRESİ YAYINLARI  
T H M REPERTUAR SIRA No : 22  
İNCELEME TARİHİ : 28\_1\_1977

YÖRESİ

KİMDEN ALINDIĞI

SÜRESİ :

IĞDIR BARI

DERLEYEN  
M. SARİSÖZEN

DERLEME TARİHİ

NOTAYA ALAN  
M. SARİSÖZEN

Note example 1. “Iğdir bar” (repetukul.com)

Quardate is the period. In part II, the change of meter is noticeable (6/8), which also affects the change of tempo. This part is performed at a fast pace. The first sentence of the second part consists of 2 and the second sentence consists of 5 measures. The dance ends with a 4 measure finale. The melody of the dance was smooth, no jumps were allowed. The range of the melody is M6 interval.

During our investigations, we witnessed that “İğdir Bar” is still played in ceremonies. In the example of the music performed by musicians who perform folk music in modern times, I have reflected every element of the melody of the dance as much as possible.

It should also be noted that this musical folklore example is performed by musicians in our modern times with minor changes. So, the example of the sheet music of “İğdir Bar”, which I took from the performance of Huseyin Baydar, a drummer and also a dancer and a harmonica player Sahib Ibrahimov, who lives in İğdir and repeatedly participates in the protection of national traditions, is as follows:

İĞDIR BAR

Collected and written by: Gunay Mammadova

Andante

Note example 2. “İğdir bar”

As can be seen from the sheet example, here the dance is performed only in 1 part and at a heavy tempo. Another dance that is a decoration of İğdir ceremonies is the “Arhaji” dance. This dance, which is mostly performed by women at a heavy tempo, is faster when performed by men, and the dance is performed quickly. Let’s look at the theoretical analysis of the dance: the 6/8 rhythm characteristic of Azerbaijani folk music is manifested in this dance. This dance, which consists of two parts, is performed in “Allegretto” (playful) and “Allegro” (fast) tempo. The melody develops according to the principle of sequentiality. If we look at the range, although the loudest and lowest sound of the melody shows the Perfect octave (P8), the melody is mainly created by wandering within the framework of the Perfect fourth (P4). If we look at the structure of the form, we will see that the dance is in the form of a period that includes several sentences. Here, 16 measures can be called the 1st sentence, and the next 16 measures can be called the 2nd sentence. At the end of the first part, after the 4-digit conclusion, the second part begins without a break. The 2nd part, covering 16 measures in total, is also divided into 2 sentences, and the 2nd sentence repeats the first one as it is. The dance ends in a joyful mood. The mode of Rast intonations prevails.

ARHAJI YALLI

Collected and wrote notes: Gunay Mammadova

Allegretto

Note example 3. “Arhaji yalli” (part I)



Note example 4. "Arhaji" yalli (part II)

One of the most loved and performed dances in the İğdir region is the game air called "Gamaresky". Sometimes it is also called "Gamar dance". Based on the information provided by the older generation living in the region, we can say that this dance was performed by an old woman named Gamar. Since then, the name of this dance has been called "Gamar dance". Later, when it passed from language to language, the main pronunciation of the word was changed, and the dance is known today as "Gamaresky" in İğdir. Later, this dance was played by old men and women as a duet, but the lively and cheerful melody of the dance was loved and played by the younger generation.



Photo 7. "Gamaresky" dance (İğdir/Malakli, 2024. Baydar dance group)

This dance is performed in "Allegro" tempo and has a metrical time of 2/4. In terms of form structure, it can be attributed to a simple 2-part form. Here, the first part consists of 16 measures. It is a period with a square structure. Sentences are divided into 8+8 cells. The second part consists of 12 measures. Sentences are divided into 4+8. The dance belongs to the reprise type of a simple two-part form, as the first movement introduces new musical material, while the second movement repeats the second movement of the first movement.

## GAMARESKY

Collected and wrote notes: Gunay Mammadova



Note sample 5. "Gamaresky" dance

In general, it should be noted that, as we mentioned above, the İğdir region was a district of Kars for many years. The songs and dances that originated in Kars were also performed in İğdir. An example is the song and dance "Welcome to You" which originated at the beginning of the 20th century. The song "Welcome to You" is played as a verbal dance at all holidays, village and city weddings. The intonations in the sound of the music, facial expressions of the actors, and body movements indicate the greatness of the music. This song was written as a dedication to Atatürk. On October 6, 1924, the people greeted the arrival of the great leader Atatürk in Kars by singing this song with great joy and enthusiasm [9].

In addition, the "Gazagi", "Lezginka" dance known as and "Sheikh Shamil" is also popularly performed in the region.

Researcher-scientist Rauf Bahmanli's book "Azerbaijani folk dances" contains two versions of the "Gazagi" dance. The second option is played more often in the İğdir region. In the İğdir, the players, first play the dance at a slow tempo, then play at a fast tempo without any change in the melodic and rhythmic structure of the dance. This gives the dance a two-part character. Young men show their skills in this dance performed solo or in groups by young men at weddings. Due to the optimistic and heroic features of the melody, this dance is more characterized as a warrior dance.



Note example 6. "Gazagi" dance [4]



Photo 8. "Sheikh Shamil" dance [22]

The "Sheikh Shamil" dance, which is widely spread and loved by the people of İğdir and not only in İğdir but in the whole Eastern part of Turkey, glorifies bravery and heroism. It is mainly played by men. The main attribute of this dance is a knife. According to the legend, when the Russians took Shamil and his friends' captive and took them on board the ship, the soldiers started having fun under the influence of alcohol. At this time, they make Shamil's friends dance. When it's Shamil's turn, he says he won't play without a knife. So, they give him a lot of knives. During the game, Shamil throws knives at his friends one by one, and thus they manage to escape from captivity. Played solo or in groups, this dance has a complex choreographic structure. Although the text of the dance is reflected in the book, there is no information about the date of its collection and by whom it was collected and written down.

ŞEYH ŞAMİL

Yöresi: Kars - İğdir - Ardahan  
Kaynak: Başlı Yayan

Derleyen: \_\_\_\_\_  
Notlayan: \_\_\_\_\_



Note example 7. "Sheikh Shamil" dance [13]

One of the most popular dances in İğdir is the "Ayshat" dance. The name of this dance is one of the names often given to girls by the people of İğdir. This dance, composed by the famous harmonica player Teyyub Demirov, is among those that haven't been forgotten for many years. This dance, which is rarely performed at Azerbaijani weddings in modern times, is performed so much at İğdir and Kars district celebrations that those who do not know the origin of this dance consider it a musical example of Kars folklore. The sheet music example of the dance was included in Rauf Bahmanlı's collection of sheet music "Azerbaijani folk dances".



Note example 8. "Ayshat" dance [4]

The following note sample was collected and written by Shenel Onaldı (informant Erol Ozaydın) during the expeditions in Turkey. Although the collection date is not recorded, it can be assumed that this process was carried out in the second half of the 20th century.



Photo 9. "Ayshat" dance [22]

**AYŞAT**

Yöresi: Kars - Iğdır  
Kaynak: Erol Ozaydın  
Derleyen: Shenel Onaldı  
Notalayan: Shenel Onaldı

07

Note example 9. "Ayshat" dance [13]

The note of the next presented dance "Ayshat" was written by me based on the music written at the end of the last century and played on the Internet platform called YOUTUBE (accordion - Islam Ozinanır, clarinet - Seyfi Aras, drums - Adil Donmez).

**AYSHAT DANCE**

Written by: Gunay Mammadova

**Moderato**

Note example 10. "Ayshat" dance (part I)

**Allegro**

Note example 11. "Ayshat" dance (part II)

If we compare all 3 versions of the dance written in notes at different times, we see that there are minor changes in melodiousness. During the analysis it is revealed the form structure of this dance is based on the "Shur" chord, we will see that all three versions are in a simple 2-part form. However, in the performance version that I have written, this dance is performed in two parts. The first part is heavy, the second part is presented at a fast pace. The main version of the dance (written by R. Bahmanli) does not have the second part performed in Iğdır. It can be considered that the

fast part, which we call the second part, was added later by İğdir musicians. At the same time, there is no second part in the version compiled by Shenel Onaldi.

### **Conclusion**

We have many dances that have survived for centuries. These dances are performed solo, duet, or en masse. The main goal of this research article was to reveal the place and importance of dances performed in hand festivals in the İğdir region. As a result of research, it became clear that our compatriots living in İğdir did not distance themselves from their national roots, they took ownership of our folklore and ancient traditions and kept them alive until today. The songs sung and the dances performed were mainly passed down orally from generation to generation, and today many examples of musical folklore have been forgotten. It was determined during the study:

In İğdir, mainly Azerbaijani folk songs and dances were performed at folk festivals, and weddings, and some new musical folklore examples of the region were also created. Among them, “İğdir bar”, “Gamaresky”, “Arhaji”, “Evcı”, etc. dance like.

Although the work of collecting folklore in Turkey began in the 19th century, the collection of Kars-İğdir folklore took place mainly from the 50s-70s of the 20th century.

The names of several Azerbaijani folk songs and dances are known in different ways in the researched region. For example, the dances “Uzundara” and “Darçını” are among others, “Mashadi Ibad”, “Chal, Oyna” song “Han Gizdar” or “Gulsum Gullar”, etc.

Although we observe that the names of most of the performed Azerbaijani folk songs and dances are pronounced differently, we see that they have the same melodic language, mode-intonation, and form structure.

The article found that the music samples played at wedding parties are full of joy and happiness and mostly cover themes of love. These musical patterns are simple in structure and often rely on repetition of the same melodic material. Sometimes the repetition of the melody is partially changed.

During the theoretical analysis of the dances, which were recorded for the first time during the research, we witness that they are similar to the ancient folk songs and dances in terms of form, melodic, metro-rhythmic, and mode-intonation.

### **Recommendations**

This study is dedicated to revealing the characteristic features of the dances performed by the Azerbaijani Turks in the İğdir region, which have been collected so far and recorded by me for the first time. In future studies, the musical folklore samples performed during the implementation of other traditions belonging to the region can be investigated. During expeditions, new information can be obtained by meeting more folklorists and musicians. In order not to stray away from the national roots and to keep the dances alive, they should not only be played at festivals but should also be promoted to the younger generation in the educational process. Thus, it is necessary and useful for each representative of the people to recognize, own, and protect their own culture.

### **Gratitude**

To everyone who helped me during the research, especially Prof. Dr. I would like to express my gratitude to Gulnaz Abdullazade, my student Sarvat Ibrahimli, my informants, and my family who always support me!

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